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the opening recitative and air "Comfort ye" and "Ev'ry valley," and in the impassioned air, "Thou shalt break them," as to elicit the warmest demonstrations of approbation, and murmurs for an encore, which we are happy to say were disregarded. Madame Lemmens-Sherrington sang with her usual effect the florid air, "Rejoice greatly," and the truly religious "I know that my Redeemer liveth"; and Miss Julia Elton gave so thoroughly sympathetic a rendering of "He shall feed his flock," as to delight all real Handel lovers. Miss Annie Sinclair made a most favourable impression in "Come unto Him" and "How beautiful are the feet," displaying not only a good voice but a thoroughly trained style. Herr Carl Stepan was unfortunately prevented from singing the bass part, by an attack of hoarseness; but his place was efficiently supplied by Mr. Lewis Thomas and Mr. Winn, the former singing in the first, and the latter in the second, part of the Oratorio. The choruses were all given with excellent effect; and in most cases the points of attack were vigorous and firm, the "Hallelujah" and "All we, like sheep," being especially worthy of commendation. The *obbligato* accompaniment to "The trumpet shall sound," was played by Mr. T. Harper in his usual faultless style, and was much applauded. The room was crowded in every part. Mr. Joseph Barnby conducted, and Mr. F. A. W. Docker occupied his accustomed post at the organ.

MISS AGNES ZIMMERMANN'S CONCERT.

THE first of three *Soirées Musicales* was given by this accomplished pianist at the Hanover square Rooms, on the 9th ult., with a success which fully justified us in all that we have from time to time predicted as to the future of an artist so richly endowed and so perfectly trained. Beethoven's *Sonata* (Op. 5, No. 1) for Pianoforte and Violoncello, was excellently played by Miss Zimmermann and Signor Piatti; and an interesting feature in the concert was Handel's Organ Concerto, in B flat (adapted for the pianoforte with much skill by Miss Zimmermann), which was performed by the concert-giver, entirely from memory, with a vigour and finish which almost reconciled us to the want of sustaining power in the instrument for which it had been so carefully arranged. Miss Zimmermann's *Sonata*, in D minor, for Pianoforte and Violin, was played by the composer and Herr Joachim for the first time in public; and the excessive merits, both of the composition and the performance, were acknowledged, as they deserved to be, by the warm applause of a thoroughly musical audience. We have already reviewed this *Sonata* at length in these pages, and have only to add that a hearing of it has more than confirmed all that we then advanced in its favour. As the work of a young composer, it shows not only a power of construction which could scarcely be expected; but there are many snatches of thought which appear somewhat in advance of the requisite power of development, a hopeful sign which may safely be pointed out to one who would more heed friendly counsel than indiscriminate applause. Schumann's Trio, in D minor (Op. 63), for Pianoforte, Violin, and Violoncello, was rendered in faultless style by Miss Zimmermann, Herr Joachim, and Signor Piatti, and concluded an excellent concert to the utmost satisfaction of the audience. Madame Rudersdorff was the solo vocalist, and gave with much effect two of Schumann's Songs, "Abendlied" and "Schöne wiege," and also an exceedingly graceful and most melodious song, by Signor Randegger, called "Peacefully Slumber" (with accompaniments for pianoforte, violin, and violoncello), which was received with marked applause. Mr. Joseph Barnby's Choir increased the interest of the concert by singing a selection of part songs with much delicacy and precision; amongst the most attractive of which were Miss Zimmermann's "To Daffodils" and "Good Morrow," and Mr. G. A. Macfarren's "Three Fishers." The conductors were Mr. Joseph Barnby and Signor Randegger.

MR. HENRY LESLIE'S CONCERTS.

THE third of these Concerts took place, on the 4th ult., the programme being well selected, although scarcely relying for its attraction upon the efforts of the choir. An efficient orchestra performed Beethoven's *Symphony*, in C minor, with much effect; and Herr Joachim played Mendelssohn's Violin Concerto as nobody else can hope to do, the last movement, however, being taken at a pace too rapid for everybody but the solo performer, who alone appeared perfectly at his ease. He also played Beethoven's *Romance*, in G, with the most refined expression, and was rewarded with enthusiastic applause, if, indeed, so consummate an artist have not, like Mendelssohn, ceased to consider applause scarcely a reward worth accepting. How the choir sang the grand Psalm of Mendelssohn, "Judge me, O God," and the late Samuel Wesley's fine Motett, "In exitu Israel," it is now unnecessary to say, as we can add nothing to our former oft repeated eulogiums upon the perfection of Mr. Leslie's forces in these two unaccompanied works. Mendelssohn's Psalm was enthusiastically re-demanded. Mdlle. Liebhart was scarcely at home in Mozart's "Voi che sapete." Gounod's *Ave Maria* (engrafted on Bach's first prelude) was much better sung, and, as usual, pleased the audience immensely. The concert concluded with an excellent performance of Beethoven's "Chorus of Dervishes," and the "Turkish March," from the *Ruins of Athens*.

The fourth Concert, on the 18th ult., consisted chiefly of choral, and entirely of sacred, music. A "Sanctus," by Mr. John C. Ward, organist to the choir, which was performed for the first time, can scarcely be judged according to its merits by a single hearing. We may say, however, that it is skillfully constructed, and shows throughout an intimate knowledge of choral effect. An "Ave Maria," by Mr. John Barnett, the composer of the "*Mountain Sylph*" (whose works are now, unfortunately, too seldom heard), was another novelty, and one which we think likely to advance Mr. Barnett's name as a writer of religious music. It is extremely beautiful throughout, and was received with marked applause by the audience. We hope shortly to have another opportunity of hearing a composition of which we can only now briefly record our favourable impression.

ROYAL ACADEMY OF MUSIC.

THE public rehearsals and Students' evening Concerts lately given at this Institution, have exhibited the progress of the pupils in a highly satisfactory manner; the selection of the music in all cases showing that an excellent supervision is exercised in every department of study. The rehearsals are orchestral, as well as vocal; and are ably conducted by Mr. W. G. Cousins: the evening Concerts are exclusively confined to Chamber music. Both performances take place once a month, and are open to Subscribers, Members, and Associates. We hear that a series of lectures will shortly be delivered to the students on various subjects connected with the art. Such unmistakable signs of vitality show that the Academy is resolved to assert its true place as the great National School of Music.

ROYAL SOCIETY OF MUSICIANS.

THE 131st Anniversary of this Society was celebrated on the 3rd ult., at the Freemasons' Tavern, the Right Hon. Lord Stanley, M. P., in the chair. The very excellent speech of the Chairman, in proposing the toast, "Prosperity to the Royal Society of Musicians of Great Britain," was listened to with the utmost interest, and applauded with enthusiasm by the many well-wishers of the Institution who were present; all who were acquainted with the admirable manner in which the Charity is carried on, being fully prepared to endorse the complimentary allusions to the small amount of outlay necessary to carry out the purposes of the Society. Sir J. D. Coleridge (Solicitor General), in proposing the health of the Chairman, made a speech remarkable alike for eloquence and